

and his face, so round and flabby of recent years, once more recalled the portrait which Manet had painted of him in his early manhood. After marvelling at this great change Goncourt lost sight of Zola for another eight months or so, and when he met him again in November he did not recognise him at all. Zola no longer resembled even the Manet portrait ; he was quite emaciated, his cheekbones projected, and under his hair, which he now wore rather long and brushed back, his forehead showed forth like a lofty tower. The same energy and determination which he brought to bear in his literary undertakings had enabled him to effect this great change. He was then about eight and forty, and although, in later years, he broadened and put on additional flesh, he never again became obese. After a time he allowed himself a draught of water at his meals, but for the remainder of his life he ate very little bread.

It was in 1888 (April 21) that "Germinal," the play based on his novel, was at last produced at the Theatre du Chatelet in Paris. There was then a lull in the political unrest of France; nevertheless the Censorship had insisted on multitudinous alterations in the piece, for fear lest "revolutionary passions" should be aroused. To all the changes and suppressions suggested by timorous politicians one may largely

attribute the failure of the play. The expenses were one hundred and twenty pounds ^J a night, and at the fifth performance the receipts had fallen to one hundred and twelve pounds. Thus a change of programme soon became imperative. Zola naturally was vexed. "It is largely the fault of the newspapers," said he to Edmond de Goncourt; "they din into their readers' ears that only amusing plays

i About \$600.